

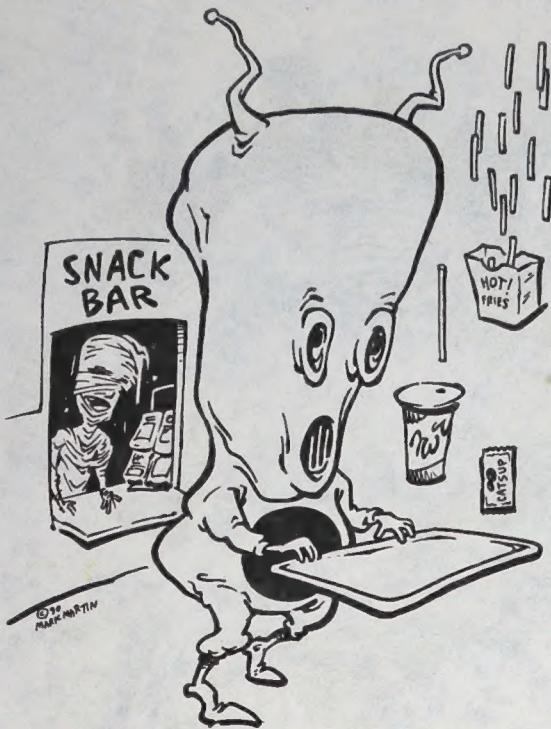
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CONVENTION PROGRAM



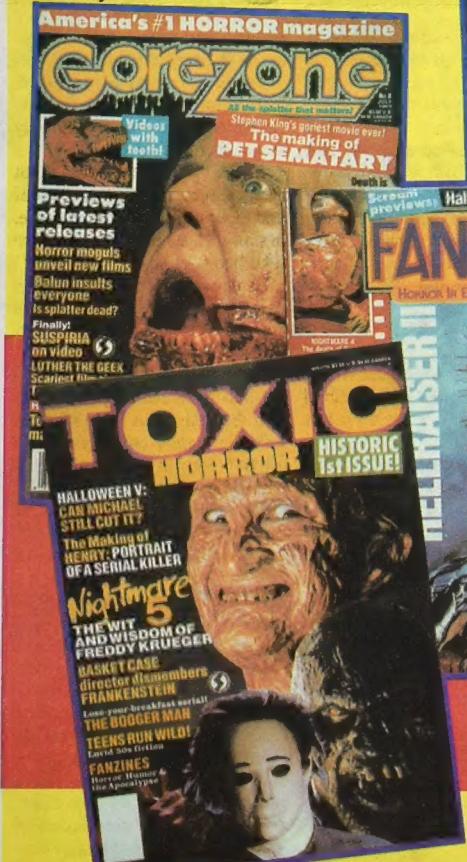
I Was a Zombie in <i>Night of the Living Dead</i>	F3
FantaCon Gives Prizes	F12
FantaCon Guests	F14
FantaCo Celebrates The Year of the Zombie	F14
Tundra	F16
Bode's Cartoon Concert	F16
FantaCo: The Comics Store	F16
Stephen Bissette's <i>Taboo</i>	F18
Panorama of Hell Is Scheduled by Blast	F22
Pridgen Attends FantaCon	F22
Night's Children	F24
Filmmaker Attends FantaCon	F24
Editing <i>The Famous Monsters Chronicles</i>	F26
FantaCon: Shopper's Paradise	F26
Muse Graphics Enters Market	F26
(More on) FantaCon Guests	F30
Halloween Has Comic Book	F30
Muse Graphics Attends FantaCon, Seeks Creators	F30
Caliber Creators Attend FantaCon	F32
FantaCon Retailers	F32
Getting There (Maps)	F38, F39

Comics Buyer's Guide FantaCon 90 Convention Program is pages F1-F40 of the September 7, 1990 issue. Comics Buyer's Guide (ISSN 0745-4570) is published weekly by Krause Publications, Inc., 700 E. State St., Iola, WI 54990; Donald Nicolay, president, Iola, WI 54945, and Clifford Mishler, executive vice president, Iola, WI 54945. Entire contents copyright 1990 by Krause Publications, Inc. Typographical errors occasionally appear in advertisements, and prices are subject to change without notice.

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FantaCon dates, times, data

Dates: Saturday, Sept. 8, 10 a.m. to 7 p.m.; Sunday, Sept. 9, 10 a.m. to 5 p.m.

Place: Governor Nelson A. Rockefeller Empire State Plaza Convention Center in Albany, N.Y.

Directions: Throughway Exit 23, then follow signs to Empire State Plaza. By train, exit Albany-Rensselaer train station — convention center is a 10-minute taxi ride. By bus (Greyhound or Trailways) leave Albany bus terminal; convention center is four blocks away. By air, book a flight to Albany Airport; convention center is 30 minutes away by taxi.

Parking: FantaCon supplies free parking. During the show, FantaCon has reserved thousands of parking spaces for attendees and guests on Level P1 North of the Empire State Plaza. "What you save on parking fees more than pays your admission," said Organizer Tom Skulan.

Hotels: Among area hotels are the Sheraton (800) 325-3535 and Econo Lodge (800) 333-1177.

Admission: Tickets for FantaCon '90 are available at the door on the days of the event. One-day pass: \$10 in advance, \$12 at the door; two-day pass \$14, \$16 at the door. Ticket prices include parking and access to all guest and publisher areas. For tickets, tables, or more information, contact FantaCo Enterprises Inc., 21 Central Ave., Dept. C90, Albany, N.Y. 12210 or call (518) 463-1400.

September 7, 1990

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Drawing © 1990 Gahan Wilson, from the collection of Dennis Daniel

I was a zombie in 'Night of the Living Dead'

By Dennis Daniel

It was my destiny.

All the odds that ever took place in my life from birth to the present were leading up to the one glorious day when I would munch flesh before the eyes of millions. This is my story: draw your own conclusions.

There's something about zombies, you know?

I can't quite put my finger on it.

Maybe it's the hazy glow in their eyes as they march somnambulistically towards nothing in particular. Perhaps it's the way they refuse to lie down and be dead. Could it be their unique determination as they pursue their prey? Their orienting opportunity that never ends, no matter how much they're shot at or how many times they're punched, beaten, and mangled, they will get you? Or, as my favorite ad line from the film *Zombie* said, "*We are going to eat you!*"

The whole idea of flesh-eating zombies is just too enticing.

I mean, we all know that cannibalism exists in this world. In the deepest jungles of forgotten places, cannibalism thrives as a way of life — a religion, even. We also know that "zombies" in the voodoo sense walk the earth this very day. Who's the genius who decided to make a collision of these two ideas?

For many, it's George Romero, director of *Night of the Living Dead*. This is the dude who did the deal!

In 1968 for the first time (as far as anyone could tell) we were given the splendid opportunity to witness dead people eating people. Well, to be more exact, we saw dead people eating other

dead people. You see, in the film, a truck exploded, killing a man. It was then that it was their dead, charred remains that were lovingly scooped up and ingested. So, technically, they weren't alive, get it?

Nevertheless, throughout the movie we heard broadcasts over TV and radio letting us know 100% for sure that "the dead are returning to the earth, eating the flesh of the living" (from the film, it was originally going to be called *Night of the Flesh Eaters*). It really wasn't until *Dawn of the Dead* (1978) that we here in the States saw the dead eating the living, hacking off large juicy chunks o' flesh, as neat as you please! As a result, the 1974 film *Let Sleeping Corpses Lie* beat Romero to the punch in actual, first-time, on-

screen dead eating the not-dead. There are even newborn infants going at it on the screen, and I was there when a biker was dismembered right before our very eyes! Torn apart! Ripped to shreds! His entrails grabbed, yanked, and digested! This was too much. How did they do that? How do I get in on all this?"

When we men are boys, we really get off on the gross-out stuff. What little boy living in the 1960s didn't like to see every manifestation of grossness? Think about it. What is one of the hottest items in toys right now? All that *Ghastly* slime and goo! If it oozes, we behooves it!

Just because I'm a grown-up doesn't mean I've outgrown my love of things that go "glub!"

In 1979, at the age of 19, I saw Romero's *Dawn of the Dead*. I

truly have never been the same since. Besides all the biting and gobbling there was also scenes where a biker was dismembered right before our very eyes! Torn apart! Ripped to shreds! His entrails grabbed, yanked, and digested! This was too much. How did they do that? How do I get in on all this?"

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In 1985 I was working at Long Island rock-radio station WBAB. The film *Day of the Dead* was coming out, and the station linked up with the distri-

bution company for a co-promo. We sent listeners into New York for the world premiere, with Romero as their escort. Afterwards, there was a big party at a club called Arena.

It was there that I actually got a chance to meet Tom Savini and George Romero. To be sure, it was just a quick "Hello, nice job, boys — love your stuff" kinda thing, but was living in the same room with the creators of all intents and purposes of my beloved flesh-eating zombies.

I had been reading about the film for months in *Fangoria* and was completely envious of Editor Bob Martin's chance to play a zombie in the film, the lucky creep! There were pictures of Bob made up like a zombie, with Tom Savini standing around with him and everything.

No fair! Life is unjust. Still, it was the concept of allowing a journalist to report on — and appear in — a film that eventually served my zombie cause.

By 1986 I was writing for Chas. Balun's *Deep Red* magazine. For what it was worth, never once in the 10 years I was there getting to know who I was. Chas and I interviewed the makers of *Return of the Living Dead* (another great zombie movie, mixing comedy with horror much in the vein of *An American Werewolf in London*), and I popped a question to producer Tom Fox that I hoped would serve me well in the future.

"If you make a sequel, can I be a zombie in it?"

"Sure."

Vippee!

Alas, it was not to be.

By the time *Return of the Living Dead* (DEAD, Page F8)



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(Above:) This is The House. (Below:) "Hurry up and wait." Zombies sit around on the set.



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DEAD (From Page F3)

ing *Dead II* was in production, I just couldn't get my schedule to match theirs. The people were very nice to me. We spoke often about arranging my flight to California, the week the scenes would be shot, and so on. My problem was that I had to let the people at WBAB know exactly when I'd be leaving. On top of that, I had to have my flights booked in advance and would end up paying a penalty if I cancelled my flight at the last minute. Since you can never count on shooting schedules, I couldn't afford to take the risk.

The only good thing that came out of it all was that I was able to get Forry Ackerman, the beloved editor of *Famous Monsters of Filmland*, to play a zombie in the film. I arranged for him to go down to a casting session, and he was hired. (It was just as well I didn't appear in the movie; it was a travesty.)

Would my dreams of zombiedom ever be fulfilled?

In 1989 I visited the set of Romero's *Two Evil Eyes* as a member of Roy Frumkes' production crew. Roy was shooting an addendum to his *Document of the Dead* and, pal that he is, he invited me to take stills and shoot my own exclusive video to show to the fans at FantaCon 89 (perhaps you, dear reader, were one of the lucky ones who saw it?).

While I was there, I became friendly with Everitt Burrell and John Vulich, two guys on the FX crew. As much fun as I had hanging out with Romero and Savini on a "professional" basis, it was more fun chewing the fat with these guys. They both had worked on many different horror films and were filled with wonderful stories about their experiences. (John told some Klaus Kinski stories that I'll never forget. Ask me about them when you see me.) After the set visit was over, I got their home numbers and kept in touch.

Thank the Lord I did!

When rumors started to spread about a remake of *Night of the Living Dead* with Tom Savini directing, my chances of becoming a flesh-eating zombie were brought back to life.

I had talked to Tom about it at length when I was in Pittsburgh. He was just waiting for the financing to go through. This was too good to be true. To make matters even more joyful, John and Everitt were hired as the FX designers for the film.

Do you realize what this means? I knew the director. I knew the FX guys. Add the two together and bingo! I get to be a zombie! And not just any zombie! A zombie in the remake of a film by the guys who invented flesh-eating zombies! I'm peaking! I'm peaking!

(DEAD, Page F10)

After weeks of waiting, the glorious day finally came.

As I sat in the plane bound for Pittsburgh, my mind reeled with flesh-eating dementia. Along for the ride was my writing partner and besties' buddy Steve Morrison. Later that week, our pal Gahan Wilson, the world-famous macabre cartoonist, was going to meet us to join in the gut-munching fun. I also arranged for Splatterpunks Skipp and Spector to come on down to chow down. Everitt and John were kind enough to arrange our accommodation as well as give us the assurance that we would be zombies in the only flesh-eating scene in the film: the truck explosion scene.

We arrived on the Washington, Pa., set around 4 p.m. The location was perfect: a large, disheveled, white gothic farmhouse surrounded by rolling hills of tall green grass. It didn't take much imagination to see the possibilities: large hordes of zombies, swaying back and forth as they walked along the hill-sides, shuffling towards the farmhouse getting closer — and closer.

Our makeup was applied inside a large church that was rented for the production. It was used to house all the zombie costumes and was the central location for mass zombie make-up application. At night, the mess hall of the church was where we all ate. A jaundice-colored green base was applied to all zombies and was followed by more detailed applications of scars, blood clots, and, in some cases, eye gouges.

"What kind of zombie would you like to be?" asked one of the costume people.

"Oh, I don't know."

Then, it hit me! The flesh-eating takes place when the young couple is killed by an exploding gas tank, right?

"How about a gas-station-attendant zombie?"

"No problem."

And so it was that I, Dennis Daniel, stood before my zombie brethren bedecked in my one-piece, front-zippered, blue, gas-station-attendant costume with a gas-station cap to go with it.

After the appropriate scars and chunks of dried blood were applied, the zombies hung out outside the church waiting to be called to the set. Next to the church was an old cemetery (which wasn't used in the film). We had a ball stumbling around the tombstones, getting into character. It looked so eerie, the production photographer insisted we all clump together for some photos. As she stood on top of the largest tombstone, we all clambered towards her, our eyes wide open, our mouths contorted, and our voices united in horrifying moans and screams. I was in zombie heaven.



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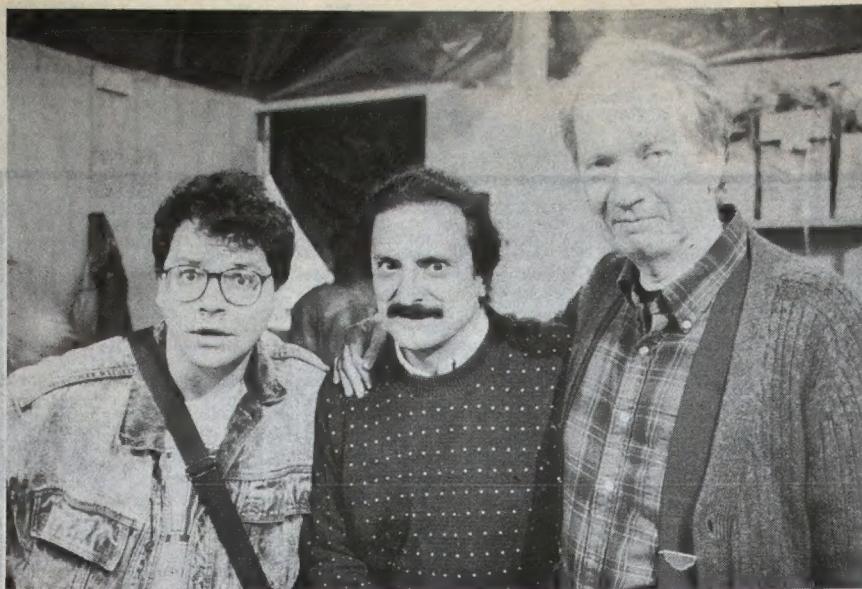
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After making comic book history as the highest selling book from an independent publisher, ever, **Aliens vs. Predator #1** has already gone into its second printing. So what are you waiting for? Pick up your copy now before it's too late!



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(Above, left to right:) Dennis Daniel, Tom Savini, Gahan Wilson. (Below, left to right:) Steve Morrison, Dennis Daniel, Gahan Wilson.



DEAD
(From Page F8)

Since the film is called *Night of the Living Dead*, it was obvious that all the shooting would take place at night. All night. Our "day" started at 6 p.m., with a "lunch call" at midnight. The shooting would end at 6 a.m. This crazy schedule made it easy to act like a zombie both in front of and behind the camera.

You know the saying "Hurry up and wait?" Well, that's what a zombie does on a movie set.

You sit.

You wait.

For hours! In all that yucky make-up.

The first night it was fun. The second night it was just so-so. The third night — *Aaaagh! Get this junk off me!*

For the first two days we did nothing but shamble around in zombie crowd scenes. The assistant director would tell us all where to stand, then he'd yell through his megaphone, "OK — action, zombies!" And we walked towards the camera.

Every zombie had a different style of walking. There was this one guy in particular who would save up a wad of saliva while all the zombies were put in their places. When the call "Action, zombies!" came, he opened his mouth and allowed his accumulated bodily fluid to slowly drip out of his mouth. It was one of the most disgusting things I've ever seen — but it looked great in the dailies!

The second night the assistant director pulled me, Steve, and two other zombies aside and told us to hang out. Savini wanted to use us in a specific scene. We were to be the zombies who chased Ben (the lead

character, played by Tony Todd) when he fell off the truck on the way towards the gas tank.

"Wow! Only four of us! We're star zombies!"

It was cold that night. Real cold. After each take, they would cover us with blankets. I lived to hear those words "Action, zombies!" Luckily, they placed me in the front of the pack, so I was the first zombie on camera.

After one particular take, Savini walked up to me and said, "Dennis, you looked real good in that one. I got you walking right past the camera!" I could have kissed him.

The third night was "truck exploding" night. We all watched in awe as the pyrotechnic experts exploded the gas tank and truck. A little later that evening came the scene that I had been waiting for: the gut-munching scene!

As promised, I was to be a flesh eater. This was a greater honor than you could imagine. There were more than 60 zombies on that set who all wanted to eat flesh. (I found out weeks later that Skipp and Spector were really depressed that they weren't chosen.)

"Where are the four zombies who chased Ben?" the AD asked. *Zip! Zip! Zip! Zip!*

"Okay guys, stand here by the truck. Dennis, you follow this guy over here, as he drags the burnt corpse out of the truck."

Yes, sir!

Then Savini came up to us.

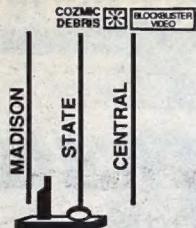
"Walk real slow. Look straight ahead and hit your mark."

Oh God, this can't be happening.

"Here you go, Den."

Everitt Burrell handed me a large chunk of cooked roast beef.

(DEAD, Page F12)



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DEAD

(From Page F10)

He then proceeded to pour fake blood all over the meat and my hands. He then stuck his hands in the goo and wiped it all over my face and clothes. I was covered in blood. Behind us, the smoldering truck vaguely lit the night. A large pile of hay was placed just behind us and set on fire to give a smoky effect. The smoke blew in my face and I gagged.

I was happy.

A crowd had gathered behind the camera; everyone was looking at us. We were truly the center of attention. This was it, man. A remake of a classic scene

from a classic film, and I was in it!

Savini yelled, "Action!"

And I walked.

I munched.

I stared straight ahead.

When the zombie in front of me stopped dragging the burnt corpse, I sat down. I grabbed the fake arm. I pretended to munch. All the zombies around me were making munching yummy noises. I just sat there, staring.

Slowly, I raised the meat to my mouth, chewed, and let it fall out. The smoke caked my eyes.

"Cut! Let's do another take."

Everitt ran towards me. He hacked off another large chunk of roast beef. He poured the blood all over my hands. He

splashed it all over my face. The smoke made my nostrils burn.

"Action, zombies!"

Eight takes later, it was all over.

The crew gave us a round of applause. Tom walked towards me and said "Den, you were a great zombie." Ah, my director complimented me. If you want me, I'll be in my trailer.

I never did get to see the dailies of that scene. I was told weeks later by Skipp and Spector (who had hung out an extra week and played bikers, as well as zombies) that the scene looked fantastic and I was the major zombie!

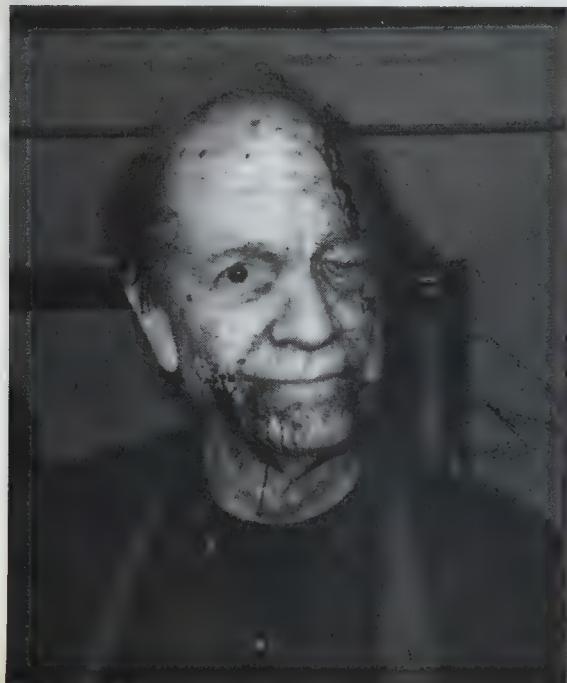
They complimented me on my blank-stare approach. "I was doing my Lucio Fulci zombie," I told them. (If you've ever seen the movie *Zombie*, you know what I'm talking about; they all have this wonderful blank stare.)

Night of the Living Dead is scheduled for an October release. If you go to see it, look carefully at the staring zombie in the gut-munching scene. You'll



be witnessing a man who fulfilled a dream.

Steve Morrison's experiences on the set of the remake of *Night of the Living Dead*, check out future issues of *FantaCo's Night of the Living Dead* comic book.



FantaCon to give attendees bagged 'Spider-Man' limited edition

Fans attending FantaCon '90 will have an opportunity to win a copy of Todd McFarlane's limited-edition bagged *Spider-Man* #1. "We wanted to do something really special for attendees this year, rather than just handing out the usual buttons and stuff," said Convention Coordinator Sandy Stokey, "so we dug around in our store and mail-order departments to find some rare and unusual things to give away."

Along with the bagged *Spider-Man*, FantaCon will give away as prizes to winners various collector comics, a *Fangoria* #1 worth \$100, T-shirts, toys, and magazines. Krause Publications and Mirage Studios will add to the give-aways with two six-month subscriptions to *CBG* and a limited-edition *Teenage Mutant Ninja Turtles* movie T-shirt, and Iliippo's home entertainment center will participate by giving a VCR to some lucky attendee.

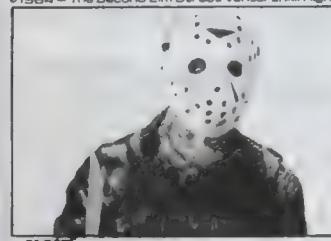
Drawings will be held throughout the two days of the show and will alternate between comics and horror-oriented prizes. There will also be two grand-prize packages containing a variety of items. For those interested in entering the drawings, entry blanks and rules will be on the program flyer handed out at the show; attendees must be present to win.

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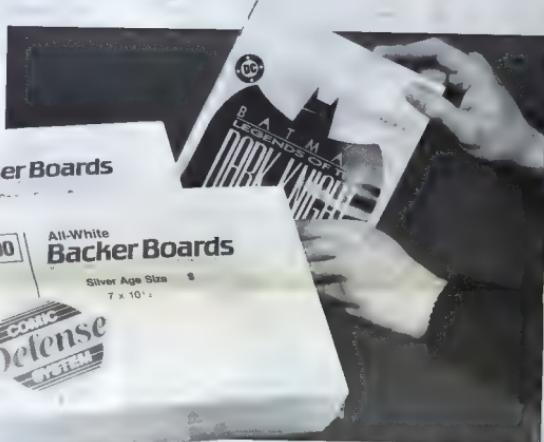
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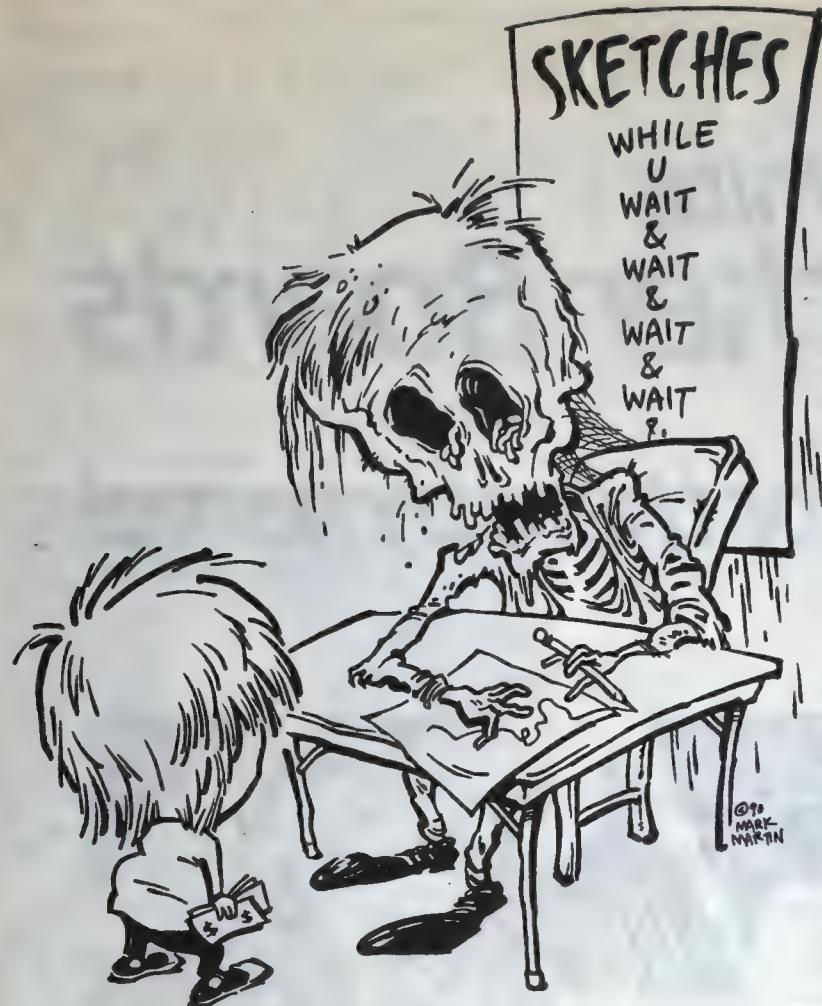
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FantaCon guests

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Ninja Turtles
Jim Starlin and Diana Gra-

ziunas: *X-Factor Special*,
Among Madmen, *Silver Surfer*, *Thanos Quest*
Kane Hodder: Star of *Friday the* 13th films

Dario Argento: Director of
Unsane, *Opera*, *Suspiria*, *The Bird with the Crystal Plumage*

Bill Anderson: *Dreadstar*, *Elementals*, *Horde*
Chas. Balun: *Gore Shriek*, *Deep Red*
Steve Bissette: *Swamp Thing*, *Taboo*
Dennis Daniel: *Famous Monsters Chronicles*
Basil Gogos: *Famous Monsters of Filmland* cover paintings
KNBFX: special effects studio
for *Dick Tracy*, *Nightmare on Elm Street 5*, *Texas Chainsaw III*
Gurchain Singh: *Gore Shriek*, *Shriek*
Skipp & Spector: *Book of the Dead*
Rolf Stark: *Gore Shriek*, *Taboo*
Gahan Wilson: *Classics Illustrated* — *The Raven*, *Playboy*,
National Lampoon, *Saturday Evening Post*

A+
Roger Broughton: publisher
Sam Glanzman: *The Lonely War of Willy Schultz*
Willie Franz: *The Lonely War of Willy Schultz*
Allied American Artists
Mort Todd: publisher of *Monsters Attack*, *Cracked*
(Guests to be announced)

Blast Books
Ken Sweezy: publisher of *Grand Guignol*, *Panorama of Hell*,
The Manson File
Caliber Press
Gary Reed: publisher
John Bergin: *Ashes*
Mary Ann Bramstrup: *Dragon's Star*, *Triarch*
Jim Calafio: *God's Hammer*,
Camelot Eternal
Guy Davis: *Baker Street*

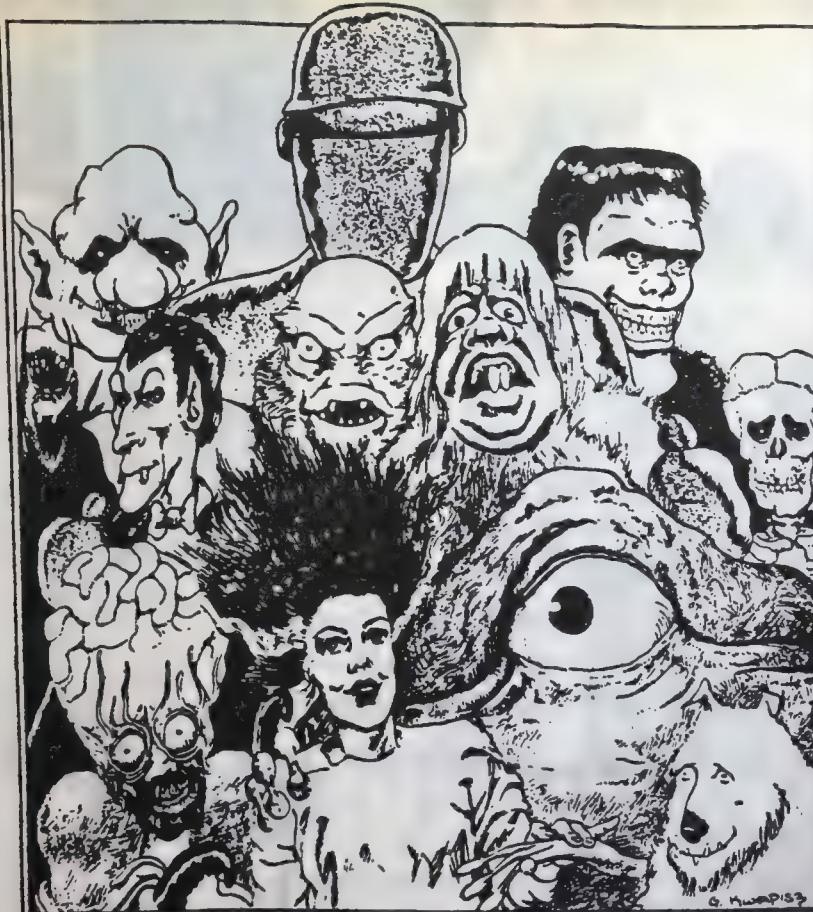
John Muth: M, Havok & Wolverine, Moonshadow
(Guests to be announced)

Innovation
David Campiti: publisher, creator
Hero Alliance and *Legends of the Stargrazers*
George Broderick: Overture, Captain Oatmeal
Mike Okamoto: Vampire Lestat, Hero Alliance
Kitchen Sink Press
Denis Kitchen: publisher
Marvel Entertainment Group
(Guests to be announced)

Mirage Studios
(Guests to be announced)

Muse Graphics
Tom York: publisher

T.C. Ford: editor
Chris Pridgen: Hero Network, Blue
Tundra Publishing
Quentin Eastman: president
Mark Bode: Cheech Wizard, Deadbone
Mark Martin: production manager, artist TMNT
Rich Veitch: *Brat Pack*, *The One*, *TMNT*



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FantaCo celebrates The Year of the Zombie

Ask anyone who reads *Fangoria* magazine what's so special about 1990, and he'll tell you it's the "Year of the Zombie."

The people at FantaCo Enterprises have been gearing up for this for quite some time now and have produced T-shirts, sweatshirts, catalogs, and polo shirts all bearing Year of the Zombie designs by Chas. Balun. The zombie has reached the ranks of the classic movie monsters, and the mail-order customers at FantaCo seem excited about this.

The mail-order department at FantaCo Enterprises has been in existence since day one of FantaCo's retail store and is entering its 13th year. Consisting of 99% horror and science-fiction items, FantaCo has thousands of customers spanning the globe — as well as a handful who periodically write letters asking for some free anything. The retail stock in the mail order department is constantly outgrowing the space that it is stored in, since FantaCo currently stocks more than 100 different horror magazine titles, more than 300 videos, hundreds of books, dozens of different model kits, and import items that you just can't find anywhere else. If you do, chances are they came from FantaCo's wholesale department.

There has always been a strong emphasis on researching and seeking out new and unusual horror items for the mail-order customers and, with the increasing number of independent publishers worldwide, there are more new retail items in the *FantaCo Horror Yearbook* than ever before. The *FantaCo 1990 Horror Yearbook* is 80 pages

containing all the retail items that the mail-order department carries, along with such other features as an interview with Tony Timpone (editor of *Fangoria*), an exclusive *Gore Shriek* comics story by Dave MacDowell, and a *Fangoria* checklist picking up where the 1989 *Horror Yearbook* left off. The 1991 *Horror Yearbook* is already in the works and will be the largest volume in the series to date. Weighing in at more than 160 pages, the '91 will be a square-bound collectors' edition and will contain the first complete *Fangoria* checklist from issues #1-100, more new *Gore Shriek* stories and artwork from various artists, an article on the Hammer horror films of England, exclusive interviews, coverage of the 1990 FantaCon and a full-color, air-brushed cover painting by Chas. Balun.

With FantaCo Enterprises' mail-order entering its 13th year, FantaCo celebrated by holding the Official 1990 Year of the Zombie Giveaway. FantaCo is giving away model kits, books, T-shirts, portfolios, and other items.

For more information write or call. If you'd like a copy of the 1990 *Horror Yearbook*, send \$4. The company said, "No matter what it is: Jason, Godzilla, Freddy, Romero, Lugosi, Leatherface, Elvira, Argento, or Frankenstein, you'll find FantaCo to be the place to find it, when you thought it didn't exist."

FantaCo Enterprises' mail-order department is located at Dept. M.O., 21 Central Ave., Albany, N.Y. 12210-1391. The phone number is (518) 463-3667.

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Tundra

'Turtles' co-creator launches publishing company

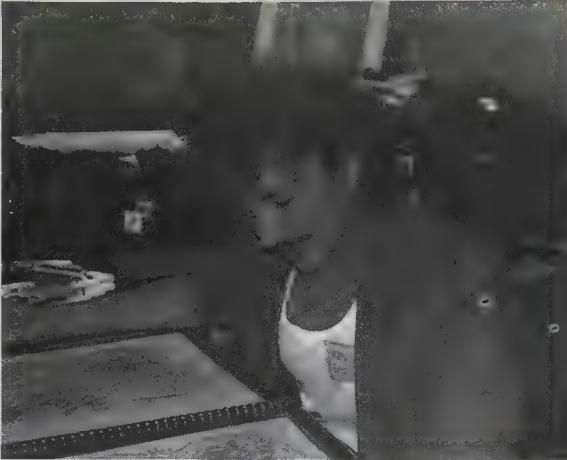
Tundra Publishing Ltd. is the realization of a dream for Kevin Eastman. He said he will work with some of the artists he has idolized since childhood and publish their work.

Eastman said that he has been around long enough to know the pitfalls of "work-for-hire" contracts and that he realizes how difficult it can be to bring a comics creation to fruition through existing publishing channels.

He said that part of his vision for Tundra is to create a publishing entity where established independent creators could bring their work, get it published without losing control, and receive a fair cut of the profits, if the work succeeds. He stressed that Tundra will respect and adhere to the elements of the "Creators' Bill of Rights" in all of its dealings with independent creators. Eastman is a member of the group which wrote the "Creators' Bill of Rights."

Another key part of the Tundra vision is to support the properties it represents with a solid marketing effort, both in getting the work sold in the direct market and in helping it realize whatever potential it might have in other markets or as a licensed property. Tundra will attempt to enter alternative markets for comics and graphic novels as well as sell its properties to licensees.

Tundra will put out a mail-order catalog this fall and will offer 75 to 100 items in the first issue. Most will be comics and graphic novels, but there will



Kevin Eastman

Photo by Art Slaver

also be such specialties as toys or clothing. To be placed on the Tundra mailing list, send a a card to Tundra Publishing Ltd., 351 Pleasant St., Suite 214, Northampton, Mass., 01060.

Tundra's first publishing effort is *Bratpack*, a five-issue series by Rick Veitch which is being published as a King Hell publication "in association with Tundra," which is to say that Tundra provides production and marketing services to King Hell under a contract that also includes the right to seek licensing activity for the work.

Bratpack is an in-depth look at the "kid sidekick" phenomenon that arose in the late '30s and somehow emerged as an integral part of modern folklore. Veitch said, "While recognizing and playing off the popular-culture heritage of the super-hero-and-

sidekick relationship, *Bratpack* will pull back the lid on obvious character discrepancies that up until now have relegated this powerful sub-genre to the ranks of the absurd.

"*Bratpack* will introduce a number of super-hero characters. They will be garbed in the same sort of costumes and masks that have long characterized this branch of the vigilante family, but the human beings behind these campy facades will exhibit much more raw personality traits than have yet been seen. The basic conflicts in the story are based upon actual adult-adolescent relationships (rather than the wish-fulfillment of say, Batman and Robin) and are drawn against a background describing the bleak wages of vigilantism not only upon a community, but upon those who

choose to don a mask and take the law into their own hands."

Some of the artists who will do future projects with Tundra are Mark Martin, Mark Bode, John Totleben, Steve Bissette, Richard Corben, John Muth, and, of course, Kevin Eastman. Tundra is not actively seeking new submissions at this time.

The Tundra team presently consists of the following: Kevin Eastman as publisher and creative director, Quentin Eastmen

as president, Kelly Meeks as operations manager, Mark Martin as production manager, Susan Alston as office manager, and Michael Eastman as marketing coordinator.

During the week of July 16, Tundra officially opened for business in a renovated factory building in Northampton. The space includes an office, studio and production space, a darkroom, and stockroom space for the mail-order operation.

'Bode's Cartoon Concert' to play at FantaCon

Bode's Cartoon Concert, a live audio-visual performance of work by Vaughn and Mark Bode, will be presented by Mark Bode at FantaCon on Saturday, Sept. 8, at 5 p.m.

The hour-long show contains "Cheech Wizard" material as well as Mark's "Zara Tungi" feature for *Penthouse Hot Talk* magazine.

Bode's Cartoon Concert is a tradition started by Mark's

father Vaughn Bode who performed the show at such places as the Louvre in Paris and the comics convention in Lucca, Italy.

The Concert had remained unperformed until this year for 15 years, since Vaughn Bode's death in 1975.

The material in *Bode's Cartoon Concert* is "underground comix" material intended for adults.

FantaCo: The comics store

Saturday, Sept. 9, 1978, was not an ordinary day. Legionnaire's Disease was scaring the hell out of New York City, rocker Keith Moon had just died, Dick Van Patten was taking his first prime-time cruise on ABC's *Love Boat*, and Tom Skulian unlocked the door on his brainchild and opened for business a store that sold a variety of comic books, horror, and fantasy merchandise. He named it FantaCo.

Skulian said, "I wanted FantaCo to have the largest selection of titles available in the area, comics you couldn't find at the local newsstand and unusual books you might never have seen before." With that idea in mind, a policy was implemented of stocking everything from Marvel and DC Comics' latest releases to the new and increasing independent publishers' titles, including adult-oriented undergrounds. He said that the idea was that, even if another store didn't carry it, chances are FantaCo did. That policy continues to this day.

Although FantaCo is known as a "comic-book store," it is more. Store Manager Kevin Mackrell said, "Most of our customers have other interests that tie in with comics and collecting. We try to offer as much unique merchandise as we can." In order to accomplish this, FantaCo has many different store sections. "Our gaming department has the latest in role-playing games, books, and playing aids. Direct from Japan is a selection of books, magazines, and toys that cover the worlds of Japanimation, giant monsters, and model building. Hard-to-find model kits, collectibles, videos, portfolios, and more help to round out the non-comic-book areas of the store.

"FantaCo also prides itself on our large selection of horror items: books, videos, magazines, masks, models, everything including body parts. (Fake, of course — the real ones are hard to store and cause certain legal and shipping problems.)"

In the past FantaCo had a large back-issue stock, but a

decision was eventually made to focus on the rapidly expanding volume of new comics titles being released.

Then, it happened: July 29, 1990 FantaCo closed its doors — to reopen on July 30 as "the new, improved FantaCo."

Mackrell said, "We felt that the best way to serve our customers was to offer them a complete selection of back issues. We had the opportunity to purchase a 6000+ book collection and felt the time was right to re-enter the back-issue market. This, in addition to everything else we carry, makes shopping in the store just like a year-round convention." Plans call for the expansion of floor space this fall and the constant addition of new merchandise and promotions for its customers.

"FantaCo is always looking to purchase comics collections. Our policy is for you to send us a list of titles, issue numbers, condition of the books and your asking price. Please don't bring books into the store without an appointment, as we often don't have the time to review them. Just stop in the store or call for more detailed information, if you have any questions."

"FantaCo provides both in-store and mail-order subscription service and has a mail-order department that is currently serving all points of the globe. If you have a mail box, our hard-working staff can put anything we sell right into it for you."

FantaCo invited all interested people to visit the FantaCo Building at 21 Central Ave., Albany, N.Y. or call (518) 463-1400.



1989 FantaCon Coordinator Hank Jansen smiled.

Photo by Roger (1990)

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ROGUE TROOPER 48

While fighting for his life, Trooper discovers the true nature of his massive alien adversary. The thing is a gene machine - a kind of

chemical cousin. Will Kit be able to make friends before they carry his dead body off? Buy the book, buddy! Cover by Rich Larson. Full color 32pg \$1.75



PSI-JUDGE ANDERSON 11

She's beautiful, psychic, and fully armed! Not exactly the perfect date, but on the streets of Mega-One, she is the last word in mortal cruelty! She knows you're guilty before you can decide what you're going to smell! That's efficiency! Cover by Artis/DeLauro. Black and white 32 pg \$1.95

ABC WARRIOR 3

What do you do with a bunch of killer robots after the big war is over? You let them to tame a planet! Mars is getting out of hand, and needs a little discipline from seven soldiers that know no fear! The few, the proud, the psychotic, by Pat Mills, Kevin O'Neill, and Dave Gibbons. Black and white 32 pg - \$1.95

2000 AD SHOWCASE 54

Our longest-running title releases this month, to make way for new books from Fleetway/Quality. Going out with a bang, this science-fiction and fantasy anthology winds down with the final chapters of Mervin Moon.

The Mega A-enc, and Inferno. Cover art by Tom Artis and Sam DeLauro. Full color 32 pg \$1.75



LAW OF DREDD 18

In a city of over 800 million, it is bound to happen. Somebody shoves somebody, an argument breaks out, a crowd gathers, a punch is thrown, and before you know it, you've got black versus black, with hundreds of thousands of people looking for blood. It's Blackmane - pray you don't catch 'em! Story and art by John Wagner and Alan Grant; Mike McMahon and Koo Smith. Cover by Win Maher. Full color 32 pg \$1.75

NEMESIS 12

In Earth's farthest future, man has returned to the primordial ooze from which he first came. Happiness and peace reign supreme for eons until Terquemando takes a punt into this future time and finds the ooze is a terrific power source. Now even further in the future with Nemesis and the ABC warriors, Terquemando must stow for this spiritual gauntlet! You can't take this guy anywhere! Nasty stuff indeed from the minds of Pat Mills and Bryan Talbot. Cover by Sam Kieth. Black and white 32 pg - \$1.95.

MEGA-VIEW: SEPTEMBER 1990

- JUDGE DREDD 48
- ROGUE TROOPER 48
- LAW OF DREDD 18
- 2000AD SHOWCASE (Final Issue)
- PSI-JUDGE ANDERSON 11
- NEMESIS 12
- ABC WARRIOR 3
- THIRD WORLD WAR 2
- CHOPPER GRAPHIC NOVEL
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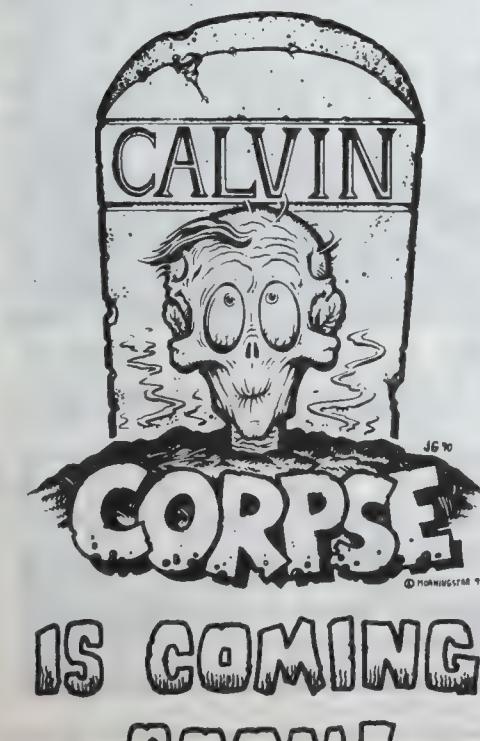
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MAKE ROOM IN YOUR TOMB...



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Stephen Bissette's 'Taboo'

Anthology series is showcase for 'new extremes'

By Philip Amara

Once again, brave readers are invited to take "two steps beyond the perimeter of good taste," as Clive Barker stated in the introduction to the very first *Taboo* horror anthology from Stephen Bissette. The fourth issue of *Taboo* is due and promises to contain as many shocks as the three issues before it.

Comics fans remember Bissette for his work with Alan Moore and *Taboo* co-creator John Totleben on DC's *Swamp Thing* series. The last issue he was involved with was #64 back in 1987, leaving Rick Veitch and Alfredo Alcalá to handle the title with #65.

After *Swamp Thing*, Bissette took one giant step away from working for the larger comic companies and said he was anything but thrilled with the way they conducted business. "They were vague about how a book was selling, so I always felt like I was in the dark. There was no feeling of having your hands on the steering wheel and driving the car. You were a passenger, even if you were writing or drawing the book. Even if you created the book."

Bissette began the career of publisher of *Taboo* with his wife, Nancy O'Connor. The horror anthology made its first stab into the collective consciousness of comic readers in 1988, but Bissette and company had spent many long nights of preparation before the premiere issue hit the stands. "It was a two- (almost three-) year process. Part of the hardships were just trying to communicate to people what we wanted to do. You say you're going to do a horror comic and people have this preconceived notion of some kind of pseudo-EC thing, when in fact that's what we were reacting against."

Bissette said the hardest part is still describing to people who want to contribute to *Taboo* what he is looking for. "I can't say what we want, because we don't know. *Taboo* is sort of groping in the dark for some new ways of telling stories and for some new extremes."

The closest Bissette can get to advising would-be contributors is by telling them, "Do something that disturbs you. I'm really looking to make *Taboo* a focal point for material that couldn't appear elsewhere, because it's too radical."

Wanting to create an outlet for these extremes may be a noble effort on Bissette's part, but that did not mean there were to be no headaches.



Steve Bissette

Photo by Roger Green

He said in all candor, "We still have stores that won't sell the book. With *Taboo* #2, we were facing printers who wouldn't print the book and binders who wouldn't bind the book. If I were just a business man, only in this for money, I would have had to make a decision very early on to strike or alter the material that was causing the problems."

"But to me that was the whole purpose of doing the book: My intent was to have stories that upset people. If readers choose *Taboo*, I hope it's because they're in search of something provocative."

Without compromising the comic book's integrity, Bissette added an "adults only" label on the back next to the price with issue #3. Bissette said, "Unlike books #1 and #2, the cover doesn't tip off a casual reader as to how extreme the material inside may be."

Whether people will consider the material in *Taboo* #4 extreme remains to be seen, but top talents have lined up to fill the publication's pages. *Taboo* #4 includes a 50-page cover story by *Incal* collaborators Jean "Moebius" Giraud (*Lt. Blueberry*) and Alejandro Jodorowsky (*El Topo*) called "The Eyes of the Cat," which was originally published in 1978.

Alan Moore and Eddie Campbell will offer the third chapter of "From Hell," a series which began in *Taboo* #2. Also look for Moore's work in *Taboo* #5, as he leads readers into a new story

called "Lost Girls" with artist and co-plotter Melinda Gebbie. It takes place in an Austrian hotel just before the outbreak of World War I and features characters who go by the names of Alice, Wendy, and Dorothy.

Ring any bells?

Charles Vess (forthcoming *Spider-Man: Spirits of the Earth* graphic novel) strikes again in *Taboo* #4 after bringing readers the tale of the "Scarecrow" in *Taboo* #1. This time, Vess gives fans "Morrigan Tales," which made its original appearance eight years ago as a back-up story in the first issue of *Eclipse's Sabre*. Vess commented that his story "fits perfectly within the premises of *Taboo*" and that its black-and-white format allows him to "go crazy with the art."

Other writers and artists who have appeared in past issues of *Taboo* and will share their nightmares in *Taboo* #4 include Rick Grimes ("Sick Animal," "Hell's Toupee"), Tim Lucas ("Throat Sprockets"), and Mike Hoffman ("Throat Sprockets," "Wet"). Michael Zulli, co-creator of *Puma Blues*, whose story "Mercy" appeared in *Taboo* #2, collaborates with *Sandman* writer Neil Gaiman for a story called "Babycakes."

Taboo has served as a canvas for some new talents and will continue to do so. Wendy Snow Lang, a native of Salem, Mass., makes her debut in the *Taboo Annual* with a story called "Want."

(BISSETTE, Page F22)

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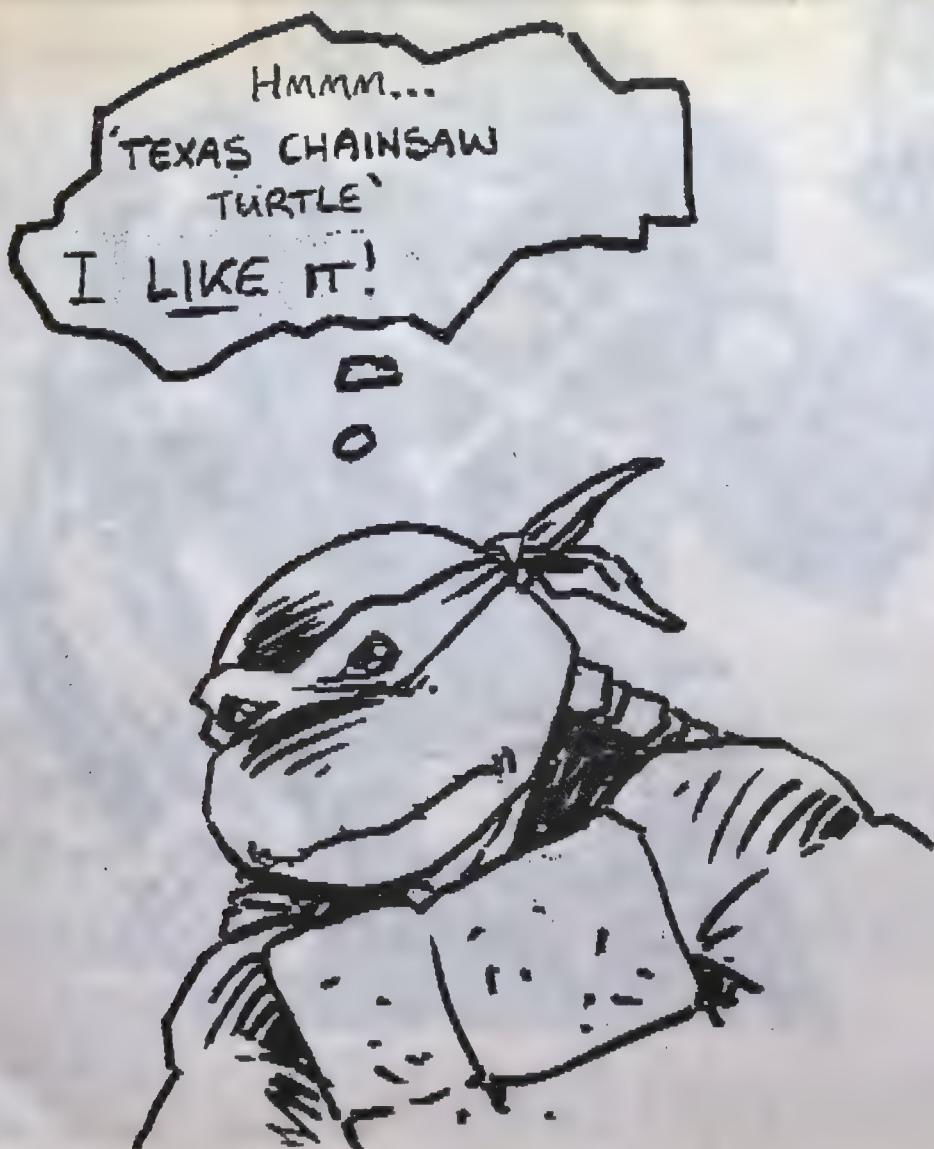


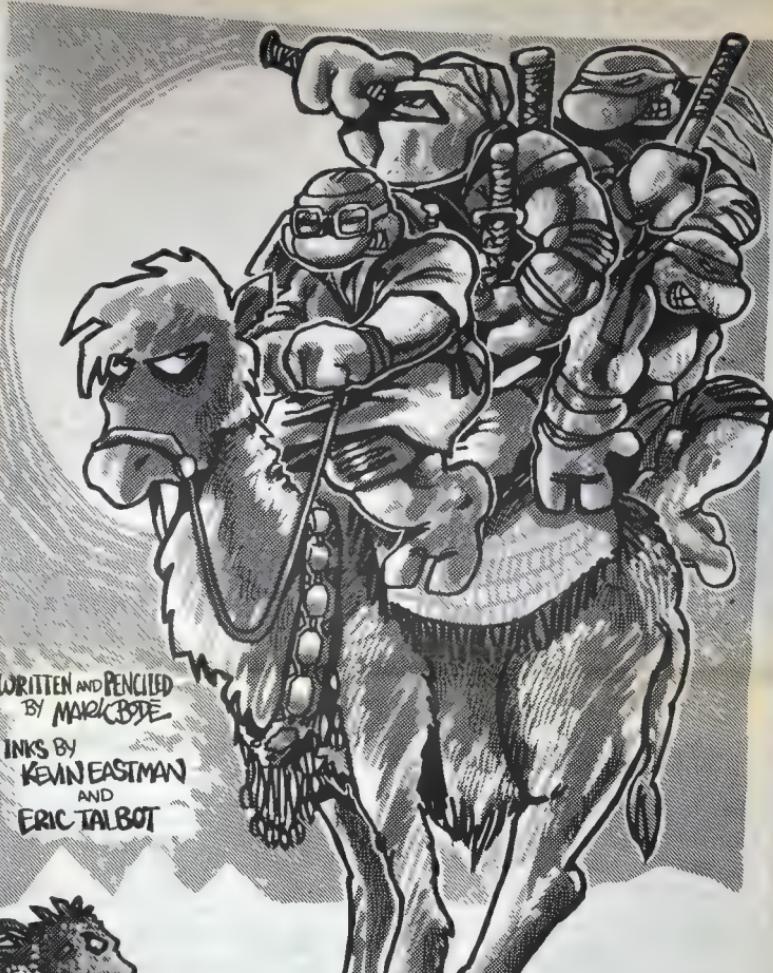
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WRITTEN AND PENCILED
BY MARC CODE

INKS BY
KEVIN EASTMAN
AND
ERIC TALBOT

THE TURTLES GO TO EGYPT
#32 COMING IN AUG. 1990 BY MIRAGE ©'90

Horror from Japan

'Panorama of Hell' is scheduled by Blast

Panorama of Hell is a Japanese comic book — manga — by Hideshi Hino which will be published in an English translation

by Blast Books. Blast described Hino's manga as a document that could only have emerged from Japan — a

places and being "inspired with the images of Hell I need for my work." As the tale progresses, the artist details the story of his life of cruel hardship and emotional brutality: a violently obsessive father, a schizophrenic mother, and a country during and after wartime that is quickly going insane. Finally, the artist confesses, the time has come to reveal his masterpiece, a world-collapsing *Panorama of Hell*, the society that has experienced the devastating effects of atomic warfare. "With black humor, *Panorama of Hell* reveals the underlying torment that Japan's post-War generation feels as children of the A-bomb." Through the confessions of the protagonist — conceived when a radioactive beam from the Hiroshima bomb strikes his mother in Manchuria — this graphic work recounts the story of his life and his life's work, the "Hell Paintings." In the artist's insanely inverted universe, he works feverishly to depict on canvas an even greater Hell on Earth than that he has endured as a nuclear mutant.

Hideshi Hino was born in Manchuria in 1946. His family fled Manchuria soon after his birth, and he nearly lost his life en route to Japan. In 1971 he began a series of manga entitled *Hideshi Hino's Shocking Theatre*. Of the 13 volumes he has completed, he said the semi-autobiographical *Panorama of Hell* is his favorite. He lives in Tokyo, where his most recent work, *Poison Princess in Hell — Part II*, will be published later



this year.

These "Hell Paintings" include "The Guillotine," "The Crematorium of Headless Corpses," and "The Graveyard of Executed Prisoners" — fantasies made real as the protagonist admits to strolling among these

ultimate destiny of art and destruction.

Translated by Japanese-

American horror-movie special-effects artist Screaming Mad George, the poet Charles Schneider, and Japanese journalist and translator Yoko Umezawa, the Blast Books edition of *Panorama of Hell* is the first horror manga to reach a wide English-speaking audience. Blast Books is scheduled to publish more Japanese horror graphic novels in the near future.

Pridgen at FantaCon

Chris Pridgen, artist on Muse Graphics' upcoming projects *Hero Network* and *Chris Pridgen's Blue*, is scheduled to appear at FantaCon '90.

"Chris's art and stories for us are fantastic," said Muse Graphics Editor-in-Chief T.C. Ford, "and we're very excited to have him at the Muse Graphics booth, since he has made only a few convention appearances in the past."

Over the past 10 years as a freelancer, Pridgen has produced

work for a number of Connecticut-area clients, including Total Comics Group, McDonald's, Neon Noodles T-Shirts, and Team Menace Productions. His first major comic book was for Charlton Comics, and a portfolio of his *FORCE* characters appears in *TC 1990 #1*, Muse Graphics' premiere release.

In addition to doing sketches, he will display art from upcoming projects including *FORCE* and *Chris Pridgen's Blue*.

BISSETTE

(From Page F18)

Bissette said he is not surprised when some of the best material he receives is from people who have never worked in the field before. He said he hoped from the start that *Taboo* would get readers who might buy an issue for the names they are familiar with but would then look at work by writers and artists just beginning to work in the medium. "It gives good bedrock for those people who are being published for the first time."

Now that Bissette has been involved with independent pub-

lishing for a few years, he said he is aware of exactly what kind of devotion a project like *Taboo* takes. He and his wife are at the controls start to finish. They must swallow adversity as often as they savor success. But to hear Bissette tell it, he has no regrets about the path he has chosen.

"With self-publishing, we oversee every aspect of production and we know if something is a success or failure from every angle. It's a lot of work, but it's very rewarding. There's an intense feeling I get when I'm sifting through mail and I come across a story that jumps up and makes me say, 'Yes! That's what we're looking for!'"

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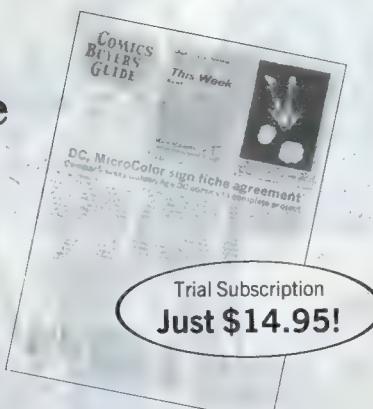
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Date 8/20/90

To: Lou Bank

Subject: the FANTASTIC FOUR

It looks like ART ADAMS will be doing the pencils for FANTASTIC FOUR #347, #348, and #349; instead of Walt. You may want to make a special note of it in those order forms you put together.

MARVEL Internal Correspondence

From: Lou Bank

Date 8/21/90

To: Ralph Macchio

Subject: the FANTASTIC FOUR

You mean the ones that went to the retailers three weeks ago?

MARVEL Internal Correspondence

From: Ralph

To: Lou

Subject: the F.F.

oops.



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Night's Children

By Wendy Snow-Lang

Addiction.
A nasty thing.
Addiction to drugs
Addiction to love.
Addiction to blood.
Is one any worse than the others?
Let me tell you, heroin is by far the mildest of the three.
Heroin equals Death.
Blood. ah, now we get to the heart of the matter.
Blood speaks of many things.
It speaks of bonds.
Of kinship.
Of passion.
Of life.
Of death.
Of sustenance.
Of warmth.

What if vampires were real?

What would they be like?

Think about it. How would you live, if you couldn't survive without drinking human blood? How would you react to sunlight-charred skin? How would you react to a young old, shriveled, toothless, deformed, forever at 12, 18, 18, at 40? Sounds great, until you really think about it.

Our tale starts with a boy rescued from the clutches of drug addiction by two people who act as they seem - two people who bring him into the path of a far darker addiction.

But what is this pair like? Are they inhuman monsters, unshy predators as the legends lead us to believe? Or are they all-too-human, tormented with human ambitions and human failings, compounded by their all-consuming thirst for human blood?

Let's think about it, let's explore it, in the pages of *Night's Children*.

Night's Children developed from a short story I wrote. Women always seem to emanate. Women, I guess, is the appropriate word - of vampires. I didn't escape the vampire's clutches, either.

Thank Barnabas Collins for that. But thank Spider-Man and Superboy for my childhood interests in comic and thank Captain the Barber for his love of comic books. Big Red Songs and Frank Thorne solidified my relationship with

the panel page, but it's taken me 10 years to find a group of characters that I loved as much as the medium itself. Thank *The Lost Boys* and *Point Break* for renewing me of my childhood roots in bloodsucking mania. But I had no intentions of duplicating *Collwood*. My fascination is with the present and the vitality of the city streets. The novel *The Light at the End* by John Skipp and Craig Spencer captured the mood of the city of today, as a *Billy Idol*, not *Bela Lugosi*. I wanted my vampires more like that, albeit more human after their transformation than *Rudy Pasko* ever thought of being even before he became a bloodsucker.

Steve Bissette started me on the right track, purchasing my first comic book, *Creepshow*, in Winter '90. According to him, I was a "real" artist, doing commercial illustration for books and magazines like *Aboriginal Science Fiction Magazine* and *Dark Harvest Books*. Why would I want to do comics? Why, indeed?

Could it be because every time I read a short story to illustrate my mind automatically starts to break the story down into panels, when my assignment is for only one or two drawings? Could it be because for the past 10 years since graduating from art school between Steve's so-called "real" art assignments for "Big Guys" in New York, I've been writing and drawing comic stories for my own entertainment?

Then, Tom Skulan and Fantac Publications got hold of my vampire material. Two short stories will preview in *Shrek* magazine: "The Hurling" and "Regress."

Night's Children, in all its white-on-black glory, will appear in a four-issue, 24-page each mini-series, release date to be set soon.

Be careful. The next time you're in your favorite night spot, AIDS may be the last thing you'll pick up from that nubile young thing with the flashing eyes and the long-in-the-tooth smile.

Filmmaker attends FantaCon

W.A.V.E. Productions, a video company specializing in custom horror films, will be attending the FantaCon. W.A.V.E. will be selling its latest films as well as T-shirts and photo prints. In addition, W.A.V.E. will be taking orders for custom films.

A spokesman said, "We'd like everyone at the convention to stop and say 'Hi!' They can pick up a free copy of our flier explaining our service and get to meet some of the actors and actresses that have appeared in our films. We look forward to meeting some of our customers in person. See you then."

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Gary Reed Mark Winfrey




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J. Calafiore

CREATURES
OF THE ID

Jeff Lang

I PLAN
TO BE
THERE...



Kevin VanHook

Editing 'The Famous Monsters Chronicles'

By Dennis Daniel

I adored *Famous Monsters of Filmland* magazine when I was a kid growing up in the '60s and early '70s. I can remember getting on my bicycle and riding the two miles to the Ha-Cha stationery on Connetquot Ave. in Islip Terrace, Long Island, practically slamming my bike into the storefront, and dashing inside to grab the latest issue.

It always stuck out from all the other magazines on the rack; how could it not?

Most of the titles surrounding it were post-adolescent stalwarts like *Sixteen* magazine (which always seemed to have David Cassidy on the cover), *Mad*, *Cracked*, and a series of one-shots aimed at whatever was hot

for kids at the time. Amongst all this mass-produced teen-age fodder, *Famous Monsters* sat on the rack in a world all its own. Horrifying faces, beautifully rendered in multi-colored paintings (usually by Basil Gogos, Ken Kelley, or Ron Cobb) screamed for me to grab them, buy them, and devour them (which I did in abundance).

As I gazed at the mutilated, distorted, freakish faces within its pages, the thought that these creatures were anything but the real thing never entered my mind. I believed they existed. What's more: I wasn't afraid.

I was captivated, fascinated, and swept away into an almost dreamlike state of wonder and bliss. It took a long time for me

to realize that these were just men in make-up. Though *FM* Editor Forrest J. Ackerman always paid homage to the great make-up king Jack Pierce and his brethren, I still wallowed in my belief that these creatures were the genuine article. When the realization finally occurred, it was like hearing there was no Santa Claus all over again.

Still, I bought *Famous Monsters* faithfully and with joy till I was about 16 and became interested in another kind of unknown creature whose looks, habits, and brain patterns still leave me in a state of utter confusion and fascination: women. After years of trying, I decided in my late twenties to give up the quest to understand the female

species and to go back to my first love, something I did understand: monsters.

I started reading *Fangoria* and dived head-first into all the latest trends, make-up FX, and stars of the '80s. I started to attend conventions and slowly built up my back-issue collection of *Fango*.

It was at one of these shows that, once again, as in my youth, issues of *Famous Monsters* screamed at me from the racks behind dealers: "Remember me? I got you started with all this! Buy me again! Buy me again!"

Only now, the cost per issue had doubled, tripled, and quadrupled. No matter. I saved my money and built my *FM* collection all over again. (God knows what happened to the issues I used to have.)

Soon, re-collecting *FMs* became a sick obsession. It was in the pages of *Fangoria* that I noticed an ad for *FM* back issues from FantaCo in Albany, N.Y. I started calling them on a regular basis. Roger, the guy who answered the phone and took orders, became like a brother. Not only would he give me good deals on old *FMs*; he also told me all about the latest books, magazines, toys, model kits, and more that came in FantaCo's hallowed halls on a regular basis from all over the world.

FantaCo became Monster Central for me. I spent thousands. The sickness was in full force.

Once, while reading *Fango*, I saw a review for a book called

(MONSTERS, Page F28)

FantaCon: Shopper's paradise

FantaCon offers a 26,000-square-foot dealers' room, one of the largest of any convention. Retailers from all over North America converge on the Empire State Plaza Convention Center in Albany, N.Y., to bring a tremendous selection of merchandise featuring old and new comic

books, science fiction, horror and movie magazines, videos, toys, posters, movie memorabilia, collectibles, and much, much more.

FantaCon retailers pride themselves on the selection of items they carry. Attendees will find literally thousands of

comics dating as far back as the '40s, *Fangoria* magazines from issue #1 to 100 and videos from the gross-out to the sublime.

If your interests are comics, horror, movies, TV, animation, toys, or models — there's a good chance that someone in the FantaCon dealers' area has what you're looking for.

Muse Graphics enters market

Muse Graphics, a newly created imprint of T.C. Associates, announced its entry into the direct market.

Muse Publisher Tom York said, "We feel that, contrary to popular belief, black-and-white comic titles in this marketplace can and do sell well, provided they are good comics. Titles from companies such as Dark Horse and Caliber, among others, have proven this to be true."

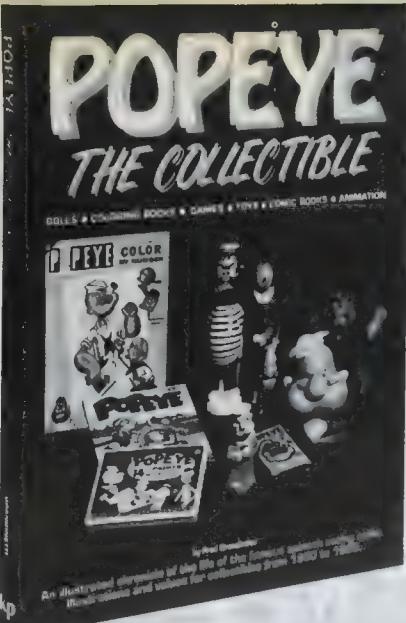
The company will begin publication with its first title, *TC 1990*, this summer. *TC 1990* is a 24-page, black-and-white anthology title whose lead story in every issue will be the futuristic rock fantasy "Nightmare Alley" by T.C. Ford and JoAnne Fry.

"'Nightmare Alley' is the story of two people," said Muse Editor-in-Chief T.C. Ford, "Max, a carefree rocker; and Jillian, a singer with a good creative sense. Together, their goal to create a rock band is all that keeps them going in an economically depressed area."

TC 1990 will also feature the work of Chris Pridgen, Steve Hauk, Amanda Conner, Steve Montano, Mike DeCarlo, and others. "A number of our projects were originally planned for the aborted Charlton Comics direct-only line, for which I served as editor-in-chief," said Ford, "but since we had retained our copyright to these projects, and since Charlton sold the remainder of their line to a Canadian firm, we decided, rather than let these works gather dust in our files, we would present them in this showcase."

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Kevin Eastman signed autographs steadily. Photo by Roger Green

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Most of the Mirage crew appear in this photo from FantaCon '89. (Missing are Jim and Cheryl Prindle and, of course, crew members since added.)

Photo by Art Slaver

MONSTERS

(From Page F26)

The Gore Score by Chas. Balun. I ordered it from FantaCo and went absolutely bonkers over it. I had to meet this Balun.

I make my living writing and producing radio commercials and comedy. I also do phone interviews for specialty programming. I thought it would be a great idea to interview Chas. about the current state of the horror film. I called Roger at FantaCo, and he got me Chas.'s home phone number. I gave him a call one evening, and the rest, as they say, is history. Charlie and I struck up a phone friendship. We would talk for hours

about horror films; eventually, he invited me to visit him in California. He also asked me to contribute to a new magazine he was starting called *Deep Red*.

Through some connections I had made at a *Fangoria* convention in New York, I arranged for us to interview actor James Karn and producer Tom Fox of *Return of the Living Dead* fame. Plus — dream of all dreams — I wrote to Forry and arranged a visit to the Ackermansion. This was going to be some trip.

The interview with James and Tom was tremendous fun, but the visit to the Ackermansion and the interview with Forry was the event of a lifetime.

Forry gave us the grand tour. I held in my hand the actual flying saucer Ray Harryhausen created for *Earth vs. the Flying Saucers*. I stared in wonder at all the life masks Forry had brought together: Karloff, Lugosi, Lorre, Tor Johnson, John Carradine, Vincent Price. I thought I was going to burst with excitement.

One of the highlights of my visit was the chance to hold, stare at, and lovingly caress one of the original masks of *The Creature from the Black Lagoon*. Forry even let me wear Bela Lugosi's *Dracula* cap! Ahhhhhh! Somebody pinch me!

For the next year, I contributed regularly to *Deep Red*. I

started to meet many of my heroes in the genre. I did one of the longest interviews on record with Tom Savini. I met and became friends with Roy Frumkes, who made *Street Trash* and *Document of the Dead* (they even quoted my article on the video box). I began to hobnob with many of the great writers and reporters in the horror field: Stanley Wiater, Philip Nutman, Tim Ferrante, Tony Timpone. I started to receive other writing assignments from Tom Skulan, publisher of *Deep Red* and owner of FantaCo.

One of the luckiest events of my life was the chance to interview my favorite cartoonist, Gahan Wilson. Since then, Gahan and I have become dear friends. I also became pals with fellow *Deep Red* staffer Steve Bissette. We co-wrote an article titled "Buried Treasures," where we discussed our favorite obscure horror films.

Most amazing of all: Readers started to recognize my byline; I was becoming well known.

Eventually, Tony at *Fango* began giving me writing assignments.

Now, I was writing for *Fangoria*. I had hit the horror big time.

One of the most rewarding but difficult writing assignments I was ever given was for *The Deep Red Horror Handbook*. Chas. asked me to write a chapter about Eco-Horror films. The subject was so vast and the number of films so great, it took me five months to write and came to more than 20,000 words. The piece was so long it had to be edited down to fit the book. To this day, it still hasn't been published in total. The immensity of the project so impressed Tom Skulan that he felt I was ready for an even bigger assignment.

I received the call at work.

"Dennis, this is Tom. I have a job for you that I think you're going to love."

Gulp. What could it be?

"We have a magazine series that we do called 'The Chronicles.' We pick a comic or magazine, and do a complete index of all the issues available. I'd like you to edit an issue about *Famous Monsters of Filmland*."

The hair on the back of my neck stood up. "You mean you want me to index all 191 issues of *FM*?"

"You got it."

Pause.

"No sweat."

And thus began my association with *The Famous Monsters Chronicles*.

In its original incarnation, *The FM Chronicles* was to be a one-shot magazine that contained the index, period. But I'm the kind of guy who likes to think big. I wanted it to be more than that — I mean, this is *Famous Monsters* we're talking about. You don't need a Ph.D. in horror to realize the overwhelming significance of the magazine in the history of the genre.

It was the first.

It was the most imitated.

It was the spark that lighted 1000 careers for writers, directors, actors, painters, make-up and FX experts, set designers, producers, cartoonists — You name it.

This couldn't be just an index; this had to be a mega-celebration. A party. A gathering of the tribes. A tribute to Forrest J. Ackerman and all he stood for. An homage to Warren Publishing and all that it achieved. The index was just a small part of it.

How could I make it bigger? My friend Doug Murray (crea-

(MONSTERS, Page 34)

It's not a Myth

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FantaCon '90: Guests galore

FantaCon organizers said they are delighted to bring attendees "the most diverse group of guests imaginable."

At FantaCon, no matter what your interests, the FantaCon crew said their guest areas hold something for you.

FantaCon Founder Tom Skulian said, "FantaCon really is a blended show, in that we try to bring to the fans a mix of special guests. This year I think we've really succeeded, as we have both mainstream and independent publishers, writers, directors, artists, special-effects people, and the list just goes on. I hope all the fans take advantage of this opportunity to meet with as many of these talented people as possible."

Perhaps the best way to illustrate the array of guests is to provide a list of a few of those who are scheduled to attend this year's event:

Jim Starlin is a familiar name to comic-book fans. In his career as a writer and artist, he has brought his approach to a wide variety of Marvel and DC heroes. These days Jim said he is most excited about his recently published novel *Among Madmen*. Co-written with wife Daina Graziunas, an illustrator and writer also at the show this year, the book is an action-adventure story with a science-fiction slant. Starlin is writing *Silver Surfer* and other special projects for Marvel.

Kane Hodder will appear at the show this year. Fans may not recognize him immediately, but this actor and stuntman portrayed the psychotic killer Jason in two *Friday the 13th* films. Hodder is the only man to play Jason twice, in Parts VII and VIII. He has coordinated and performed stunts in numerous motion pictures, and his other acting credits include the action-horror film *Ghost Town*. Kane said he is happy to be part of this year's FantaCon and looks forward to talking with the fans.

Also in attendance will be Kevin Eastman and Peter Laird of Mirage Studios. They may not be household names yet, but their creations certainly are. Of course, we're talking about *Teenage Mutant Ninja Turtles*.

This phenomenon started as a self-published, single-issue parody of current trends in superhero comics and went on to become a cornerstone of popular culture. Outside of the Turtles' comic-book adventures, both are working on a sequel to the Turtles movie and individually on a number of other projects.

Another feature of FantaCon '90 is the various publishers who will be set up in the Convention Center. Invitations went out to all publishers to come to the show, meet their current fans, and discover some new ones.

Attending companies include:

- A Plus Comics
- Allied American Artists
- Blast Books
- Caliber Press
- Eclipse Books
- Innovation
- Kitchen Sink Press
- Malibu Publishing
- Marvel Comics
- Mirage Studios
- Muse Graphics
- Tundra Publishing

Publishers, production people, writers, and artists from each of the companies will be at their tables for autograph sessions, giveaways, premieres, portfolio reviews, and just to talk to the fans.

Many of the independent publishers said they were happy for the opportunity to show their publications to a wide audience. Skulian said, "FantaCo itself is an independent publisher, and we are pleased to be able to give other companies the opportunity to showcase their work. There is always room out there for more quality books, and all of us benefit from your seeing them."

Skulian said that this diversity of guests is what makes FantaCon so rare. FantaCon employee Tim D'Allaird said, "I'm not a big horror fan, but meeting the people who are involved in the creative process is really interesting. I find myself enjoying the horror films and books much more now."

Horror fans can also look forward to being pleasantly surprised, as more and more horror-oriented comic-book titles are released. The creators of some of these titles will be at FantaCon '90.



Muse Graphics attends FantaCon 'Comics for the new generation' are spotlighted

Muse Graphics, a New Haven-based comics publisher, will appear at FantaCon '90. Representing the company will be Publisher Tom York, Editorial-in-Chief T.C. Ford, Editorial Assistants Mark Haskins and Ephraim Hochburg, and Chris Pridgen, creator of upcoming Muse Graphics projects *FORCE* and *Chris Pridgen's Blue*.

"This is a great opportunity for us to show our plans and projects for 1990 and 1991 to a wide audience," York said.

Written by Mitchell Perkins, *All Hallow's Eve* #1 is illustrated in full color by John Lang, who also painted the cover. Priced at \$4.95, *All Hallow's Eve* #1 ships Oct. 10 and will be in stores in time for Halloween.

"With improved exposure created by attending conventions of this level, we hope to generate a stronger demand for our line."

Copies of *TC 1990* #1, the company's initial release, will be available. The company will also display such upcoming projects as *Chris Pridgen's Blue* and *The Emperor of Da Universe* graphic volume.

"We have been aggressively pursuing licenses of projects from other media," Ford said, "and we are planning to make an announcement about one of our top-secret books at the convention."

Muse said he is also looking for new talent. "We intend to search out pencilers, inkers, writers, and colorists to work on projects for '91," said Ford. "Mark and Ephraim will be assisting me in the search."

Muse Graphics is located at

2840 Yale Sta., New Haven, Conn. 06520.

Muse seeks 'artistic innovators'

"We are negotiating with top creators to produce material for our company," said Muse Graphics Publisher Tom York, "but the spirit of the independent publisher lies within the body of new talent getting their start. Because of this, Muse Graphics is looking for tomorrow's top creators, as well."

Muse said he will begin the search at FantaCon '90. Editorial-in-Chief T.C. Ford said, "We are looking for pencilers, inkers, writers, and colorists to work on projects for '91. Editorial assistants Mark Haskins and Ephraim Hochburg will help me look at portfolios."

Prospective creators should have a strong story-telling sense. "Pencilers and inkers should provide four or five pages of continuity to give us an idea of how well they can tell a comic-book story," said Haskins. "I've seen portfolios sent to the office with nothing more than superhero action poses and fight scenes, but no indication that the artist could draw a car, animals, or even a tree."

Hochburg agreed. "Colorists should have a knowledge of both full-process and hand-separated color processes."

Halloween has comic book

This October, Innovation Publishing has a special Halloween release scheduled: *All Hallow's Eve* #1. In the works for more than a year, this full-color, 52-page, prestige-format trade paperback is based on the folk traditions of Ireland.

In turn-of-the-century Ireland, All Hallow's Eve (Halloween) is a night for telling stories. One story is about the creation of the first Jack O'Lantern, the only thing that the walking dead fear — the only thing that will keep them from entering houses to steal souls.

The story involves a group of goblins and their leader, Sam O'Hain, who have taken over a medieval abbey. Their lust for gold brings them into conflict with the mice of the tiny village of Hidden Hedge. The goblins

kidnap one of the mouse children, and the mice have no choice but to enter the haunted abbey to bring her out. To do that, they must create the one thing the goblins fear — the Jack O'Lantern.

Priced at \$4.95, *All Hallow's Eve* #1 ships Oct. 10 and will be in stores in time for Halloween.



John Russo, author of *Night of the Living Dead*, holds a copy of *Voodoo Dawn*.

Photo by Roger Green

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Caliber contributors attend

Caliber Press provided the following information on its contributors who are scheduled to attend FantaCon 90:

Guy Davis is the writer-illustrator of *Baker Street*. He pencilled the first 15 issues of *The Realm*, which was published by Arrow Comics and Wee-Bee Comics before coming to Caliber.

Davis has no formal art training and admits to being self-taught with a love for architecture and an attention to detail. He said he plans on seeing *Baker Street* through at least 13 issues. *Baker Street* was nominated for "Best New Series" in the 1990 Harvey Awards.

John Dennis is the current penciller and frequent inker on *The Realm*, currently published by Caliber. He has also done work for *Caliber Presents*. His first professional work was issue #1 of *The Others* for Cormac Press. Before working in comics, John served as illustrator for various magazines, was a four-time winner of the Staphards as best penciller and two-time winner of the Centauri Annual Awards as best artist.

Jim O'Barr is the creator and artist-writer for *Crow*. His work has also appeared in Marvel's *Savage Tales* and in *Heavy Metal*. In addition to short pieces for *Caliber Presents*, his work has been in *Horror* magazine. He has also done much non-comic-book illustrating. Now working on the new color series *Black Glass*, he is also editing Caliber's new anthology title *Bone-Saw*.

Vince Locke is known for his work on *Deadworld* and painted the first two issues of the second *Rust* series. He has appeared in *Caliber Presents*, *Horror*, and the upcoming edition of *Fly in My Eye* from Eclipse/Arcane. He is currently working with Kyle Garrett on the fully painted series *Renfield*, also from Caliber.

Mark Winfrey is the current penciller on Palladium's *The Mechanoids*, a five-issue series from Caliber. He is also working on a one-shot issue of *Thrill-Kill*, a follow-up to the serial that appeared in the first four issues of *Caliber Presents*. He drew the *Silverfawn Special* released last year, and his first work was Arrow Comics' *System Seven*, which ran three issues.

John Bergin is the publisher of *Brain Dead Comics*, a small-press publication featuring his work in addition to others. Best known for his new *Ashe*, a six-issue anthology series, he will have work featured in the first issue of *Bone-Saw*, as well.

Ron Fortier is probably best known for his revamping of *Now's Green Hornet* series; he designed and scripted the first 12 issues. He also wrote the five-issue *Now* series *Terminator: Burning Earth*. Other work has included *Mr. Jigsaw*, *Popeye*, and *Streetfighter*. His latest creation, *Boston Bombers*, is from Caliber.

Randy Zimmerman is the writer on the *Realm* series. He may be best known for his *Amiverse* series from Wee-Bee Comics after its successful run with Arrow Comics. He also inked some issues of *The Realm*, as well as inking *Shuriken* for Eternity Comics.

Kevin VanHook is a comic-book veteran at 25. After completing three issues of a series for Pacific Comics, he went on to do

two issues of *Jack Frost* for Amazing Comics. Heavily involved in production work, he also created the Comics on Disk format and did art for both Marvel and Innovation. He is finishing his *Los Angeles* story for Caliber, working on another *Frost* series, and finishing Caliber's most successful title to date, the comic-book adaptation of *The Rocky Horror Picture Show*, which he is adapting.

Mary Ann Braumstrup is a science-fiction novelist who professes a love for comics. Her series for Caliber Press is *Triarch*, a follow-up to her *Dragonstar* series, although *Triarch* actually takes place earlier and sets the stage for many of the events that take place in *Dragonstar*. Art on *Triarch* is by Patrick Zircher.

J. Calafiore's first comic work was the graphic novel *Progeny* from Caliber. He followed that with the *God's Hammer* and *Camelot Eternal* series. He said he plans a follow-up series to *God's Hammer*.

Jason Moore inks *Realm*, his first published work. He worked on a short for *Caliber Presents* and is working on other projects which Caliber said "should see print within the next year."

Dirk Johnston has worked as an inker on such projects as *Gringo*, *Realm*, *Moontrap*, and *Mechanoids*. He also illustrated two Palladium role-playing books and released the *Dimensional Journeys* limited-edition prints. He is working on his own *Rubble* series as well as continuing to ink.

Gary Reed is the publisher of Caliber Press, co-wrote the first four issues of *Baker Street*, and co-plotted the first 13 issues. He also created *Camelot Eternal* with Jim Calafio and plotted five issues of *Deadworld*. He now writes the *Mechanoids* comic series.

Starlen Baxter was born in the coal-mining hills of Kentucky in 1960. He said that, until he was 14, he attended a Holiness snake-handling church, where he could usually be seen reading *Destroyer* novels in the back, while entertaining violent fantasies of a secular nature.

After moving to Lexington in 1983, Baxter and Bill Widener teamed to try their hand at the field of mini-comics. "Pleased by their success there, they decided to enter the world of self-published black-and-white comics with *Nerve*. Doing the work of five, the two persevered through eight issues of *Nerve* and two one-shots.

"Sadly, *Nerve* ended and so did Starlen's second marriage. Currently, Starlen is swamped with projects, but tries to make time to play gut-wrenching monster music with lifelong pal Bill Widener and personal companion Heather Kennedy."

Bill Widener was born in 1960. Most of his life he has lived in Kentucky, the last 10 years in Lexington, home of the University of Kentucky.

Caliber wrote, "Widener's artistic career began in earnest in 1981, when he became editorial cartoonist for the University of Kentucky's independent student daily *The Kentucky Kernel* in fall 1981. He continued as *The Kernel's* 'in-house character assassin' until his graduation (BA English) in spring 1983. During this time, he also joined with his friend Keith Coleman (aka Dr. Smallhead) in verbally

and visually assaulting the local punk scene with their Xerox-zine *The Lexington Lost*."

His work has included posters for punk clubs and bands, newspaper cartoons, and mini-comics. He and Baxter created Nerve Publications to produce mini-comics.

An anthology called *Nerve* was nationally distributed, and now Widener is producing the *Go-Man!* series for Caliber.

Ted Slampyak was born Dec. 15, 1965, "and was bored soon after that. Before kindergarten

he discovered a love of drawing, a star-crossed love he could not abandon."

He attended Tyler School of Art and got his BFA in 1987. It was in college that he developed the series *Jazz Age Chronicles*, characters in a role-playing game he and his friends played. When he graduated, he sent proposals to publishers, and *Jazz Age Chronicles* was published by EF Graphics.

Now, Caliber Press is publishing *JAC*, and he has worked for such fan magazines as *Freedom City Gazette* and *A Mouth on Legs*, a Doctor Who newsletter. His collection of "Who's on..."

Doctor Who parody strips, *Lock, Stock & Barrel*, was published in 1986.

Nate Pryde has worked mostly in the production department of Caliber and has had some sketches in *Deadworld*. He is working on a couple of short pieces for *Caliber Presents* including a "Street Shadows" story. He is also working on a one-shot, *Revenet*, with writer Sarah Chamberlain.

Sarah Chamberlain's first work was a short story illustrated by Guy Davis in *Caliber Presents*. She is working on her creation *Revenet*, as well as others for *Caliber Presents*.



Two of the convention's most popular guests were Chas. Balun and Pat Petric.

Photo by Art Slaver

FantaCon retailers

(partial list)

Adventures by Mail
Scott Andrews
Aquiloia
Barrett's Comics & Games
The Bijou
Black Dragon Pewter
Mark Bowman
John Bushlow
Canterbury Tales
Joel Chiet
Ernie Chirico
Rene Cigler
Color Cast Productions
Comics City Inc.
Dan Didrick's Videos
Steve Dolnick
The Dragon's Lair
Dreadful Pleasures
Chris Duffy
Earthworld
Electric City
Excelsior Comics
Fantasy Unlimited
FantaCo Enterprises Inc.
First Team Press

Full Moon Productions
James Groman
Brian Hasselpflug
Dave Holland
Hollywood Book & Poster Company
Housatonic Comics
Impact
Johnnie Comics
Thomas Kintener
James "I Got Good Stuff" Koval
Krause Publications Inc.
Phillip Levine
Stan Lozowski
Maelstrom Comics
Malibu Graphics
Charles Mayo
Metropolis Book Exchange
Bill Monthie
Movie Treasures
Ed Neal
New England Comics

Notorious
David Palladino
Rich Pearsall
Pix Poster Cellar
Ravenswood
The Realm of Comic Books
William C. Rudow (Space Station Studios)
Stephen Sally
Samurai Babes
Science Fiction Continuum
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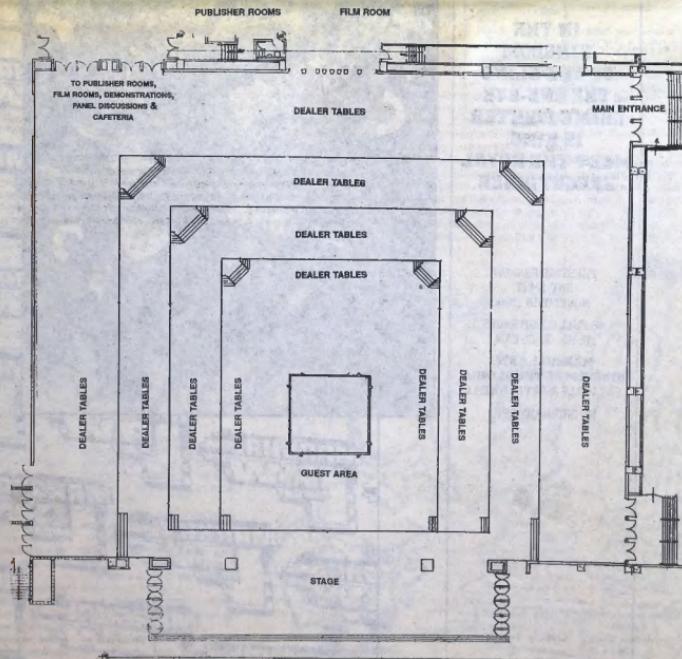
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Getting there

(Above:) Attendees can use this map to locate Empire State Plaza, as it relates to Albany and Albany Municipal Airport. (Below:) This is the layout of the central dealers' room of FantacCon '90. (Page 39:) The convention site is #13 on this detailed map of downtown Albany.



FantaCo's year

November 1989

Gore Shriek T-shirt #3 is printed, illustration by Bruce Spaulding Fuller. (This shirt is commonly nicknamed "Opie vs. the Space Monster.")

January 1990

The Year of the Zombie begins.

Shriek #2 contains work by Mike Dubisch, Clive Barker, Steve Bissette, Eric Talbot, James Robinson, D'Isreali, Andrew Elliott, Mark Buckingham, H.V. Derci, Stan Wawer, Chris Pelletiere, Sean Carroll, Bill Townsend, Michael H. Price, George Turner, and Mark Fineran. The fully painted cover is by Rolf Stark.

February 1990

First authorized Year of the Zombie item appears in the form of a sweatshirt with one of the three official Year of the Zombie logos by Chas. Balun.

In the "Back from the grave" spirit, *Gore Shriek* is reborn with Volume 2, #1. It sports art and stories by Chas. Balun, Gurchain Singh, Charles Dickens, Eric Stanway, Bruce Spaulding Fuller, and a special *Night of the Living Dead Comic Series* preview by Steve Bissette. This is the first issue to have a cover by Gurchain Singh.

April 1990

Gore Shriek T-shirt #4 becomes the first in the series to be drawn by Chas. Balun. Titled "Vanitas Extremis," it becomes one of the most popular in the series.

The *Night of the Living Dead Trading Card Set* goes into its second printing, this time with a green border, instead of green.

May 1990

FantaCo shifts into high gear with the publication of the 1990 *FantaCo Yearbook*, which includes *Fangoria* editor Anthony Timpone in an exclusive interview, Part 2 of the "Complete Fangoria Checklist," the new Gore Shriek Gallery, a new Gore Shriek story by David MacDowell, and descriptions of hundreds of new horror items. Front cover is a Year of the Zombie design.

The Year of the Zombie T-shirt is released with a new Chas. Balun illustration.

Gore Shriek T-shirt #5 displays a new Bruce Spaulding Fuller illustration.

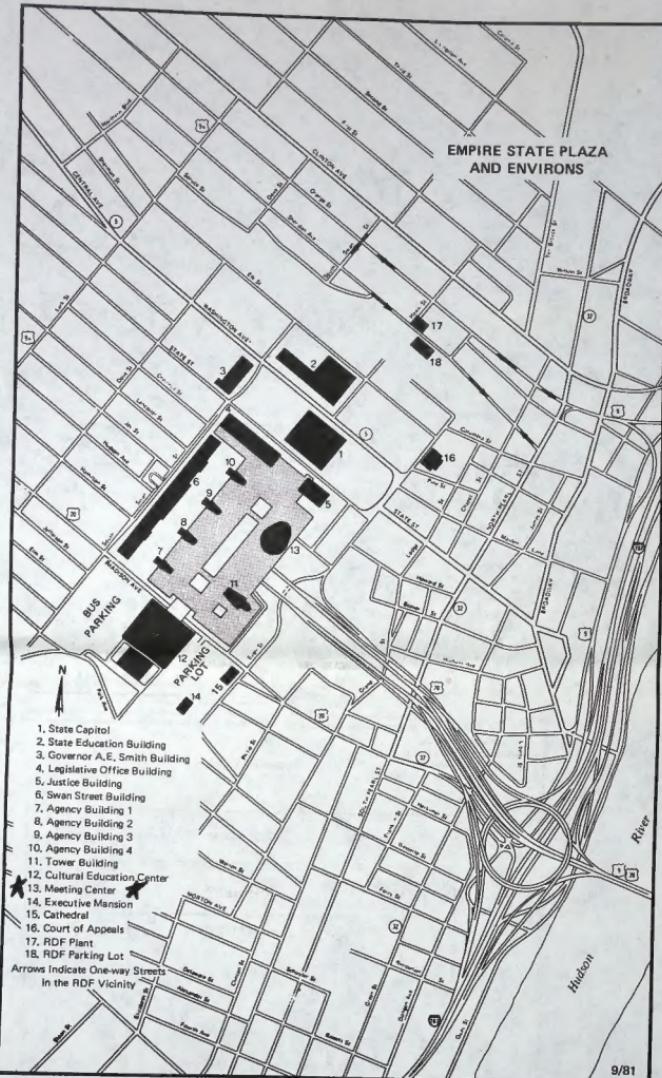
Also appearing is the only official *Night of the Living Dead* T-shirt, with a Kyna design by Bob Michelucci.

Gore Shriek continues with Volume 2 #2, starting with a lurid cover by Bruce Spaulding Fuller and containing art and stories by Chas. Balun, Gurchain Singh, Robert Louis Stevenson, Eric Stanway and Mike Dubisch, as well as *Fangoria* editor Anthony Timpone's memoirs.

July 1990

The Year of the Zombie continues with the presentation of a polo shirt bearing a Year of the Zombie logo by Chas. Balun.

Shriek #3 is published as *Graphic #1*. Stories and art are by Chris Pelletiere, Walter De La Mare, Stephen Blue, Michael H. Price, George Turner, Gurchain Singh, and Clive Barker. Painted front cover is by Mark Martin, and back cover is a full-color illustration by David Mac-



9/81

Dowell. This book counts as #2 in the *Strobe* series.

Gore Shriek Volume 2 #2½ presents an entire issue of art by Gurchain Singh, the first time a single artist has been profiled in *Gore Shriek*.

FantaCon 1990 presents special guest Dario Argento, Kane (Jason) Hodder, Kevin Eastman, Peter Laird, Bill Anderson, Chas. Balun, Steve Bissette, Dennis Daniel, Sam Glanzman, Basil Gogos, Mark Martin, John Muth, Gurchain Singh, Sipp and Specter, Jim Starlin, Daine Grauzinski, Rolf Stark, Eric Talbot, Mort Todd, Rich Vtch.

Gahan Wilson, and many more. Also present are representatives of A Plus comics, Allied American Artists, Blast Books, Caliber Press, Eclipse, Innovation, Kitchen Sink Press, Marvel Entertainment Group, Mirage Studios, Mutant Graphics, Puma Publishing, and more. Krause Publications publishes the convention program as a special insert in *Comics Buyer's Guide* #877, which counts as *Strobe* #3 and was actually published in August (shipping Aug. 22). It has a full-color cover also by Chas. Balun, who also designs two different souvenir T-shirts for the event.

The future

Upcoming FantaCo Enterprises projects include *Strobe* #1, containing interviews with Gahan Wilson and Chester Brown, a short story by Tim Lucas, and an article by Stan Lee on collecting model kits.

Also in tap is *The Famous Monsters Chronicles* by Cito Award winner Donna Daniel. It recaps the entire series and includes reminiscences by some of the top creators in popular culture today.

Chas. Balun presents his *Monster Portfolio*.

The long-awaited *Night of the Living Dead Comic Series* by

Steve Bissette and Tom Skulak continues.

Wendy Snow Lang presents a four-issue series entitled *Night's Children*.

Shriek #4 contains that series.

And *Gore Shriek* overflows with new items, including a beverage mug, a 100-page first anniversary issue, the continuation of the T-shirt series, and the very first *Gore Shriek* sweat shirt with art by Chas. Balun.

The *Strobe* series will continue with books and magazines, both graphic- and text-oriented, as well as "audio, visual, and biological projects."

